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# The ART NEWS

VOL. XXXI

NEW YORK, MAY 27, 1933

NO. 35 WEEKLY



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# The ART NEWS

S. W. Frankel, Publisher

NEW YORK, MAY 27, 1933

## American Art Featured in Great Century of Progress Show Which Opened in Chicago on May 23

**Magnificent Opportunity to Compare French and American Achievements of the Past Hundred Years and to Study the Re-evaluations Which Have Occurred During This Period, Offered Through Notable Survey of XIXth Century Art**

CHICAGO.—One of the most striking things about recent art appreciation has been the renewed interest in American painting of the last century. This return to our own masters has brought about a complete re-evaluation of the period; one by one, artists whose works have hitherto been ignored or almost forgotten, have come back into favor and exhibitions by Americans have brought huge crowds. In the last two years we have likewise seen the founding of two museums especially devoted to national art.

One of the main purposes behind the arrangement of the great Loan Exhibition of the Fine Arts which opened this week at the Art Institute, is to provide a survey of one hundred years of painting. French painting of the XIXth century and American work of the same period are displayed in a parallel survey. One gallery of XVIIIth and early XIXth century American portraits forms the background of the show; in this group the most important portrait painters of our Colonial and Federal days appear in superlative and little known examples. Significant works by Copley and Stuart and attractive examples of the art of Ralph Earl, Hesselius, Fiske and several others introduce the sequence.

In the selection of XIXth century American work the desire has been to show the greatest artists in more than a single example, so that the public may become more familiar with their art. Thus Albert Ryder is represented by several works. Typical of his feeling for moonlight and the sea is the "Marine" in the Martin A. Ryerson Collection; this is supplemented by Ryder's fantasy "Death on the Pale Horse," lent by the Cleveland Museum of Art, and by two paintings, "Diana's Hunt" and "Elegy in a Country Churchyard," lent by Mr. Ralph Cudney of Chicago. Ryder's place in imaginative painting is acknowledged in Europe as well as in America, and this exhibition will give an opportunity to thousands of people to come in closer touch with his art.

The sober realist, Thomas Eakins, is already known to Chicago through "Music," a double portrait of his mature years. At times Eakins comes close to the great Dutch masters of the XVIIth century; his canvas "Addie," lent by the Pennsylvania Museum of Art, has something of Rembrandt's penetrative feeling as well as more than a bit of his grasp of the subject. A sketch for "The Pathetic Song," lent by the Babcock Gallery, New York, supplements other works.

Winslow Homer, another American who looked hard at nature and painted her in varying moods but always with realistic intensity, is particularly well shown. "The Herring Net," a brilliant painting lent by Mrs. Martin A. Ryerson, may be studied in comparison with "The Look Out—All's Well" from the

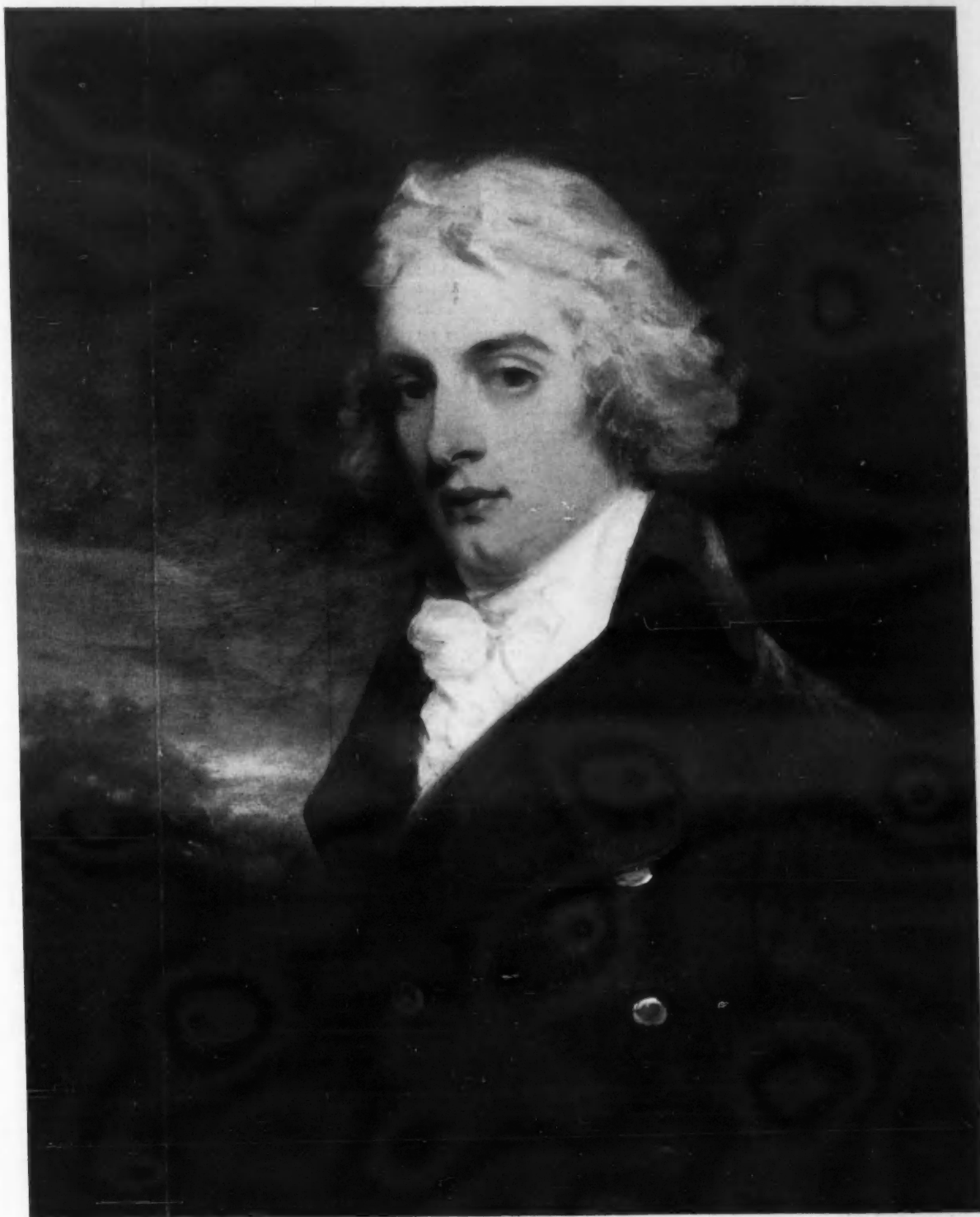
Museum of Fine Arts, Boston, which some critics have claimed as Homer's masterpiece. "On the Lee Shore," sent by The Museum of Art, Rhode Island School of Design, is one of his most profound marines, while a group of deft and vigorous water colors of the sea and the Adirondacks (included in the Ryerson bequest) show Homer equally at home in another medium.

One of the aims in choosing works by John Singer Sargent is to throw into relief his qualities as an artist. Too much has been said of him as a painter; he was much more than the facile, swift manipulator of oil paint which his society portraits often show. "Mrs. Charles Gifford Dyer," from the Institute's own collection—a picture which has recently been seen in the Modern Museum Exhibition where it has aroused great interest—and the "Robert Louis Stevenson," lent by Mrs. Payne Whitney of New York, show that in portraiture he could achieve incisive, restrained characterization as well as paint silks and satins with consummate skill. The famous "Egyptian Girl," lent from the Charles Deering Collection, has rarely been seen since the Panama-Pacific Exposition in 1915. This, along with the "Orchestra Rehearsal" from the Chicago collection of Mr. and Mrs. Chauncey McCormick, show Sargent as much more versatile than is ordinarily supposed.

Whistler's "Mother," lent by the Louvre, is bound to be the center of one of the large galleries devoted to American painting. There are several other examples by him, including a charming sketch, "In the Studio," and a characteristic "Nocturne, Southampton Waters," from the Institute's own collection. Mary Cassatt, the one woman to win a place along with Degas and Manet in French esteem, is capably shown by "At the Opera," a superb piece of design and painting lent by The Museum of Fine Arts, Boston, and by the "Girl Combing Her Hair," from The Chester Dale Collection, New York. Of this latter picture, Degas himself remarked "It has style" and it is said no comment ever pleased Miss Cassatt more.

A number of single distinguished works—in many cases the most famous examples by an artist—are included. To this class belongs Duveneck's "Whistling Boy," a painting which approaches Hals in the swing of its brush work and Rembrandt in the depth and richness of color. It comes to the exhibition through the courtesy of the Cincinnati Art Museum. One of Blakelock's chief works which has been little seen is "The Vision of Life," which is the property of Mr. and Mrs. Charles H. Worcester; this attractive canvas with its glowing color and wraith-like figures shows romantic American painting at its best. Inness' "Coast of Cornwall," also lent by Mr. and Mrs. Worcester,

(Continued on page 8)



"SIR JOHN OSBORN, M.P."

Lent by the Howard Young Galleries to the exhibition of English paintings at the Palace of Legion of Honor, San Francisco, opening June 1.

By HOPPNER

### BLOT COLLECTION IN DROUOT SALE

PARIS.—The Eugene Blot collection of modern French paintings, watercolors, pastels and drawings will be sold at the Hotel Drouot on Friday, June 2. In addition to numerous and important works by Bonnard, Cezanne, Lautrec and Renoir, the auction includes examples by such outstanding XIXth century masters as Carrière, Corot, Monticelli, Daumier, Van Gogh, Constantin Guys, Jongkind, Manet and Pissarro. In the contemporary field, there is a fine selection of such leading artists as Matisse, Sisley, Vuillard, Van Dongen, Dufrenoy, Segonzac, Guillaumin, and Marquet, as well as characteristic productions in various media by Angrand, Asselin, Bouche, Caillebotte, Lacoste, Laprade, Manguin, Lotiron, Luce and others who have a strong Parisian following. Among the offerings in sculpture, which feature works by Maillol and Rodin, bronzes by Claudel Desbois and Hoetger, also appear in the catalog.

The collection, which will be placed on public exhibition on June 1, offers unusual attractions to the American collector and constitutes an interesting opening to the summer season. The sale will be conducted by M. Henri Baudouin, with MM. Andre Schoeller and Paul Rosenberg as experts.

### Fine English Art Exhibition to Open In San Francisco

SAN FRANCISCO.—One of the largest and most comprehensive exhibitions of English XVIIIth century art which has ever been held in the Far West will open early in June at the Palace of the Legion of Honor. This notable display has been arranged by Dr. Walter Heil, former curator of European painting at the Detroit Institute of Arts, who has recently taken the post of director in San Francisco. This fine showing is therefore in the nature of an inaugural event under Dr. Heil's directorship.

Leading New York dealers and collectors have generously cooperated in making the exhibition as representative as possible of every phase of English art during this period. We reproduce in this issue three outstanding loans, which have been sent by Knoedler & Company and the Howard Young Galleries. In a future June issue a story on the display as a whole will be featured, together with detailed information as to the many well known works coming from the collections of New York dealers and private owners.

### FRENCH PRINTS IN KNOEDLER SHOW

On view at Knoedler's is an exhibition of French XVIIIth century prints in monotone and color. These, as one would expect at this gallery, are the finest impressions and include items of great rarity. The color prints attract particular attention, including as they do examples of a quality not often available today. Among these we may mention "Les Deux Baisers" engraved by Debucourt after his own design, as well as two others by the same master, including the amazing "La Promenade Publique." Of great beauty is the color engraving by Louis Marin Bonnet after Boucher, while fine proofs in rare states are also found of plates by François Janinet after paintings by Le Clerc, Baudouin and Huet, as well as other noted French engravers.

In the monotonies, a group of the Monument de Costume feature four proofs by Moreau le Jeune, all having the A. P. D. R. Three engravings by Lépicié, from paintings by Chardin, illustrate a different side of French life of the period, while, in yet another vein, an excellent impression of "Les Hazards Heureux de l'Escarpolette," engraved by Nicolas de Launay after Fragonard, has perennial appeal.



## CENTURY OF PROGRESS EXHIBIT LIST

ENGLISH, FRENCH AND GERMAN  
PAINTING  
XIVth, XVth and XVIth Centuries

ALBRECHT ALTDORFER, "Nativity"; A. S. Drey.  
CHRISTOPH AMBERGER, "Portrait of a Man"; Art Institute of Chicago.  
AMIENS SCHOOL, "Madonna and Child," "St. John the Baptist," "The Last Supper," "The Ascension," "Descent of the Holy Ghost," "Saint Honoré, Bishop," and "Saint Hugo, Archbishop of Lincoln," from the Ryerson collection.  
AVIGNON SCHOOL, "The Blessed Pierre de Luxembourg Presenting a Donor to the Virgin and Child"; Worcester Art Museum.  
HANS BALDUNG, "Portrait of a Young Man"; Wildenstein & Co.  
BARTEL BRUN, THE ELDER, "Virgin and Child with St. Anne, St. George and Donor"; Ryerson collection.  
BARTEL BRUN, THE YOUNGER, "Woman with Prayerbook"; Mr. and Mrs. Charles H. Worcester, Chicago.  
JEAN CLOUET, "Charlotte of France"; Max Epstein, Chicago.  
FRANÇOIS CLOUET, "Portrait of Elisabeth of Austria"; lent by Mrs. William R. Timken. "Portrait of a Noble Lady" lent by Arnold Seligmann, Rey and Co., Inc.  
CORNEILLE DE LYON, "Louise Hallewyn, Dame de Cypierre" from the Ryerson collection. "Portrait of a Woman," loaned anonymously.  
LUCAS CRANACH, THE ELDER, "Crucifixion," lent by Mr. and Mrs. Charles H. Worcester, Chicago. "Madonna and Child Gathering Strawberries," lent by A. S. Drey. "Portrait of a Prince of Saxony," lent by Mrs. Ralph Harman Booth.  
ENGLISH SCHOOL, SECOND HALF XVTH CENTURY, "The Martyrdom of St. Catherine of Alexandria"; Art Institute of Chicago.  
FRENCH SCHOOL, CIRCA 1540, "Portrait of a Nobleman"; Mr. William Goldman, New York.  
HANS HOLBEIN, THE YOUNGER, "Portrait of Catherine Howard, Queen of England" from the Edward Drummond Libbey collection. "Portrait of a Member of the Wedigh Family of Cologne," lent anonymously.  
JOHANN KOERBECKE, "Annunciation"; Ryerson collection.  
ATTRIBUTED TO HANS VON KULMBACH, "St. Matthias and Donor" and "St. Peter and Donor," lent by Mr. and Mrs. Charles H. Worcester, Chicago.  
HANS MALER ZU SCHWAZ, "Christ Bearing the Cross," and "Young Man," lent by Mr. and Mrs. Charles H. Worcester, Chicago.  
MASTER ANDRE, "Christ Carrying the Cross"; Mr. and Mrs. Charles H. Worcester, Chicago.  
MASTER OF THE KRAINBURGER ALTAR, "The Funeral of St. Florian"; Mr. and Mrs. Charles H. Worcester, Chicago.  
MASTER OF MOULINS, "The Annunciation"; Ryerson collection.  
MASTER OF ST. VERONICA, "Crucifixion with Representatives of the Church and the Synagogue"; Mr. and Mrs. Charles H. Worcester, Chicago.  
NORTH FRENCH SCHOOL, "Pieta"; Mr. Max Epstein, Chicago.  
SEBASTIAN SCHEL, SCHOOL OF INNSBRUCK, "Altarpiece: Madonna and Child with SS. Agatha, Apollonia, Barbara, Cecelia, Lucia, and Margaret"; Ryerson collection.  
BERNHARD STRIGEL, "Portrait of a Man"; Mrs. Ralph Harman Booth.  
SCHOOL OF PARIS, "Entombment"; Munger Collection, Art Institute of Chicago.  
DUTCH AND FLEMISH PAINTING XVth and XVIth Centuries  
Gallery 28  
PIETER BREUGHEL, THE ELDER, "The Wedding Dance"; Detroit Institute of Arts.  
PETRUS CHRISTUS, "St. Jerome in His Study"; Detroit Institute of Arts.  
JOOS VAN CLEVE, THE ELDER, "The Holy Family with St. Joseph Reading"; Ryerson collection.  
COLIJN DE COTER, "Coronation of the Virgin"; Ryerson collection.  
JACOB CORNELISZ VAN AMSTERDAM, "Holy Family and St. Anne," lent anonymously. "The Mourning Virgin and St. John," lent by Mrs. Martin A. Ryerson, Chicago.  
GERAERD DAVID, "Lamentation at the Foot of the Cross"; Ryerson collection.  
ADRIAEN ISENBRANT, "Madonna and Child," from the Ryerson collection. "Madonna and Child," from the Munger Collection, Art Institute of Chicago.  
LUCAS VAN LEYDEN, "Adoration of the Magi"; Ryerson collection.  
MABUSE, "Portrait of Anne de Berghes,"

Wife of Adolphe of Burgundy"; Governor Herbert H. Lehman, New York.  
QUENTIN MASSYS, "Man with a Pink"; Art Institute of Chicago.  
THE MASTER OF ALKMAAR, "The Mocking of Christ"; Mr. William Goldman, New York.  
THE MASTER OF FRANKFORT, "St. James of Compostella, a Donor and Son" and "St. Elizabeth of Hungary, a Donor and Daughter," from the Ryerson collection.  
MASTER OF THE LEGEND OF ST. URSULA, "St. John the Evangelist and Donor" and "St. John the Baptist," from the Ryerson collection.  
THE MASTER OF THE VIRGO INTER VIRGINES, "Ecce Homo"; Ryerson collection.  
HANS MEMMING, "Madonna and Child," from the Ryerson collection. "Portrait of a Young Man," lent by Mr. John N. Willys, New York.  
ANTONIO MORO, "Head of a Woman," lent by Mr. Samuel S. White, 3rd, Philadelphia. "Portrait of a Nobleman," from the Art Institute of Chicago.  
JOACHIM PATINIR, "The Holy Family Resting on the Flight"; Minneapolis Institute of Arts.  
ROGIER VAN DER WEYDEN, "Jan de Gros" and "Madonna and Child," from the Ryerson collection.  
DUTCH AND FLEMISH PAINTING XVIIth Century  
Gallery 30B  
ADRIAEN BROUWER, "The Smokers"; Metropolitan Museum of Art, New York.  
AELBERT CUYP, "Landscape with Riders"; anonymous loan.  
ANTHONY VAN DYCK, "Donna Polixena Spinola-Guzman de Leganez"; Mr. Samuel H. Kress, New York.  
ARENT DE GELDER, "Portrait of a Girl"; Art Institute of Chicago.  
FRANS HALS, "Girl Singing from a Book" and "Singing Boy with Violin," from the Angell-Norris Collection in the Art Institute of Chicago. "The Merry Lute Player," lent by Mrs. John R. Thompson and Mr. John Thompson, Jr., Chicago. "Portrait of an Artist," from the Art Institute of Chicago. "Portrait of Judith Leyster," lent anonymously through the Ehrlich Galleries. "William Van Heythuyzen," from the Art Institute of Chicago.  
MEINDERT HOBBEEMA, "The Water-Mill with the Great Red Roof"; Art Institute of Chicago.  
PIETER DE HOOGH, "Skittle Players"; City Art Museum, St. Louis.  
CASPAR NETSCHER, "Lady Before Mirror"; Art Institute of Chicago.  
JACOB OCHTERVELT, "The Elegant Company," from the Art Institute of Chicago. "The Musicians," from the Ryerson collection.  
ADRIAEN VAN OSTADE, "The Golden Wedding"; the Art Institute of Chicago.  
KAREL VAN DER PLUYM, "The Old Geographer"; Mr. Chester D. Tripp.  
REMBRANDT VAN RIJN, "Aristotle with the Bust of Homer," lent by Duveen Brothers, Inc. "Harmen Gerritsz. van Rijn," from the W. W. Kimball Collection in the Art Institute of Chicago.

"Young Girl at an Open Half-Door," from the Art Institute of Chicago.  
PETER PAUL RUBENS, "Head of a Man," lent anonymously. "Samson and Delilah," from the Art Institute of Chicago.  
GERARD TER BORCH, "The Music Lesson"; the Art Institute of Chicago.  
JAN VERMEER, "A Woman Weighing Gold"; Mr. Joseph Widener, Philadelphia.

ITALIAN PAINTING  
XIIIth, XIVth and XVth Centuries  
Gallery 30

FRA ANGELICO, "Temptation of St. Anthony Abbot"; Mr. and Mrs. Percy S. Straus, New York.  
BUTINONE, "Flight into Egypt" and "Descent from the Cross," from the Ryerson collection.  
BERNARDO DADDI, "Vision of St. Dominic"; Javies Collection, Yale University, Gallery of Fine Arts.  
GIOVANNI DI PAOLO, "Scenes from the Life of John the Baptist" (six panels); Ryerson collection.  
JACOBELO DI BONOMO, "Madonna of Humility"; Mr. and Mrs. Charles H. Worcester, Chicago.  
SCHOOL OF LORENZO VENEZIANO, "St. John the Baptist and St. Catherine of Alexandria," loaned by Mr. and Mrs. Charles H. Worcester, Chicago. "St. Augustine and St. Peter," lent anonymously.  
MASOLINO DA PANICALE, "Crucifixion"; Mr. Maitland F. Griggs, New York.  
MASTER OF THE BAMBINO VISPO, "The Death of the Virgin"; Ryerson collection.  
ALLEGRETTO NUZI, "A Bishop Enthroned" and "Crucifixion with St. John Evangelist & St. Francis," from the Ryerson collection.  
SANO DI PIETRO, "The Madonna with Saints Jerome and Bernard of Clairvaux and Angels"; Ryerson collection.  
SASSETTA, "Journey of the Magi"; Mr. Maitland F. Griggs, New York.  
SEGNA DI BONAVENTURA, "Madonna Enthroned with Saints and Donor"; Ryerson collection.  
SPINELLO ARETINO, "St. Francis and His Companion Before Pope Honorius III"; Ryerson collection.  
GHERARDO STARNINA, "Crucifixion with St. David and Angels"; Ryerson collection.  
TADDEO DI BARTOLO, "The Crucifixion"; Ryerson collection.  
TUSCAN SCHOOL, 2ND HALF OF XIIIth CENTURY, "Madonna and Child Enthroned," and a Diptych with "Madonna and Child Angels, Gabriel and Raphael" and "Crucifixion, with Virgin and St. John," from the Ryerson collection.  
MARCO ZOPPO, "Pieta"; Ryerson collection.  
XIVth, XVth and XVIth Centuries  
Gallery 31  
BARTOLOMEO VENETO, "Portrait of a Youth"; Mrs. James Parmelee, Washington, D. C., and the Cleveland Museum of Art.

GENTILE BELLINI, "Two Orientals"; Mr. and Mrs. Charles H. Worcester, Chicago.  
GIOVANNI BELLINI, "Madonna and Child"; Worcester Collection, Art Institute of Chicago.  
GIOVANNI ANTONIO BOLTRAFFIO, "Portrait of a Boy"; Mrs. Ralph Harman Booth.  
SANDRO BOTTICELLI, "Adoration with Angels" and "Madonna and Child," lent by Mr. Max Epstein, Chicago; "Nativity," lent by Wildenstein and Co., Inc.; "Portrait of a Youth," lent by E. and A. Milch, Inc.

SCHOOL OF BOTTICELLI, "Madonna and Child with Two Angels"; Mrs. Martin A. Ryerson, Chicago.  
FRANCESCO BOTTICINI, "Adoration of the Magi"; Mrs. Martin A. Ryerson, Chicago.  
VITTORE CARPACCIO, "St. Eustace"; Mogmar Art Foundation, Inc., New York.

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## SCULPTURES

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FRIDAY, JUNE 2, 1933, at 2 P. M.Auctioneer: Me HENRI BAUDOUIN, 10 Rue Grange-Bateliere, Paris  
Expert: M. Andre SCHOELLER, 13 Rue de Teheran, Paris  
Expert: M. Paul ROSENBERG, 21 Rue La Boetie, Paris

## PRIVATE EXHIBITION:

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## SELECTED PAINTINGS

BRAQUE, CEZANNE, DERRAIN, RAUL DUFY, LURCAT, MATISSE, MODIGLIANI, PICASSO, RENOIR, DOUANIER ROUSSEAU



LORENZO DI CREDI, "Self-Portrait"; Mr. Joseph Widener, Philadelphia.  
CARLO CRIVELLI, "Crucifixion"; W. D. Walker Collection in the Art Institute of Chicago.  
RIDOLFO GHIRLANDAJO, "A Gentleman of Florence"; Ryerson Collection.  
LEONARDO DA VINCI, "Madonna of the Yarn Winder," lent by Mr. and Mrs. E. W. Edwards, Cincinnati; "San Donato of Arezzo and the Tax Collector," lent by Mr. Theodore T. Ellis, Worcester.  
LO SPAGNA, "St. Catherine of Siena"; Mrs. Martin A. Ryerson, Chicago.  
ANDREA MANTEGNA, "Tarquin and the Cumae Sibyl"; Cincinnati Art Museum, Mary M. Emery collection.  
NEROCIO DI BARTOLOMEO, "Portrait of a Woman"; Mr. Joseph Widener, Philadelphia.  
PIERO DI COSIMO, "A Lady Holding a Rabbit"; Jarves Collection, Yale University, Gallery of Fine Arts.  
PIETRO PERUGINO, "The Nativity," "The Baptism of Christ," "Christ and the Woman of Samaria" and "Noli Me Tangere"; Ryerson Collection.  
ANTONIO POLLAIUOLO, "Rape of Delianira"; Jarves Collection, Yale University, Gallery of Fine Arts.  
RAPHAEL, "Portrait of a Man"; lent anonymously.  
XVth Century  
Gallery 32  
JACOPO BASSANO DA PONTE, "Adoration of the Magi"; Fogg Art Museum of Harvard University.  
ANGELO BRONZINO, "Young Florentine Noblewoman"; Mr. and Mrs. Charles H. Worcester.  
LORENZO LOTTO, "Portrait of a Young Barberini"; Southern California collection.  
GIOVANNI BATTISTA MORONI, "Ludovico Madrizzo"; Worcester Collection in the Art Institute of Chicago.  
MORETTO, "The Alabaster Vase"; Mr. and Mrs. William O. Goodman, Chicago.  
PONTORMO, "The Halberdier," lent by Mr. Chauncey Devereux Stillman, New York; "Portrait of a Lady," lent by the Bottenwieser Galleries.  
SCHIAVONE, "Flight into Egypt"; Mr. and Mrs. Charles H. Worcester, Chicago.  
TINTORETTO, "Alessandro Farnese"; lent by the Museum of Fine Arts, Boston; "Christ on the Lake of Galilee," lent by Mr. Arthur Sachs, New York; "Madonna and Child," lent by the Cleveland Museum of Art; "J. Huntington Collection; "Venus and Mars with Three Graces," in a Landscape," from the Worcester collection of the Art Institute of Chicago.  
TITIAN, "Adoration of the Magi," lent by Mr. Arthur Sachs, New York; "Danae," lent anonymously; "Venus and the Lute Player," lent by Duveen Brothers.  
PAOLO VERONESE, "Creation of Eve," from the Worcester Collection in the Art Institute of Chicago; "Marriage of Saint Catherine," loaned anonymously; "Rest on the Flight into Egypt," lent by the John and Mabel Ringling Museum, Sarasota.  
XVIIIth and XVIIIth Centuries  
Gallery 33  
FRANCESCO GUARDI, "Arch and Other Ruins" and "Ruined Archway," from the Ryerson Collection; "Ruins with Figures," lent by the National Gallery of Art, Washington.  
PIETRO LONGHI, "The Dance," from the Worcester Collection in the Art Institute of Chicago; "Blind Man's Buff" and "The Simulated Faint," lent by Mr. Samuel H. Kress, New York.

ALESSANDRO MAGNASCO, "Arcadian Landscape"; Worcester Collection in the Art Institute of Chicago.  
PIERFRANCESCO MOLA, "Homer Dictating"; Worcester Collection in the Art Institute of Chicago.  
GIOVANNI BATTISTA PIAZZETTA, "The Beggar Boy"; Worcester Collection in the Art Institute of Chicago.  
FRANCESCO SOLIMENA, "Erminia and the Shepherds"; Mr. August Bontoux, Chicago.  
GIAMBATTISTA TIEPOLO, "Institution of the Rosary by St. Dominic" and "Madonna and Child with St. Dominic and St. Hyacinth," from the Ryerson Collection; "Rinaldo Enchanted by Armida," from the James Deering Bequest of the Art Institute of Chicago; "St. Jerome in the Desert," from the Worcester Collection; "Rinaldo and Armida in the Garden," "Armida Abandoned by Rinaldo," and "Rinaldo and the Old Hermit," owned by the Art Institute of Chicago.

SPANISH PAINTING  
XVIIIth-XIXth Centuries  
Gallery 50  
FRANCISCO GOYA, "Boy on a Ram," "Duchess of Alba" and "Duke of Alba," from the Charles Deering Collection, loaned by Mr. and Mrs. Chauncey McCormick, Chicago; "Isidro Gonzales," from the Charles Deering Collection, lent by Mr. and Mrs. R. E. Danielson, Boston; "Bull Fight," lent by Mr. Arthur Sachs, New York; "Six Episodes in the Capture of the Bandit Magato by the Monk Pedro de Zaldivia," from the Ryerson Collection.  
EL GRECO, "Agony in the Garden"; lent by Mr. Arthur Sachs, New York; "Annunciation"; lent by Mr. and Mrs. Ralph M. Coe, Cleveland; "The Assumption of the Virgin"; Sprague Memorial, Art Institute; "Coronation of the Virgin," lent by Mr. Max Epstein, Chicago; "The Feast in the House of Simon," lent by Mr. Joseph Winterbotham, Burlington, Vermont; "Head of a Man," lent by Dr. F. H. Hirschland, New York; "Parliament of Christ and Mary," from the Charles Deering Collection, lent by Mr. and Mrs. R. E. Danielson, Boston; "St. Ildefonso, Writing," lent by the Hon. Andrew W. Mellon, Washington; "St. Martin and the Beggar," from the Charles Deering Collection, lent by Mr. and Mrs. Chauncey McCormick, Chicago; "View of Toledo," and "Cardinal Don Fernando Nino de Guevara, Archbishop of Toledo," lent by the Metropolitan Museum of Art, New York.  
MASTER OF ST. GEORGE, "St. George and the Dragon"; Art Institute of Chicago.  
LUIS DE MORALES, "Pieta"; Mr. George Harding, Chicago.  
ATTRIBUTED TO JUSEPE RIBERA, "The Good Samaritan"; Mr. Wilhitts J. Hole, Los Angeles.  
SCHOOL OF NAVARRE, "Scenes from the Lives of Christ and the Virgin," the Lopez de Ayala Retable and Frontal; Art Institute of Chicago.  
DIEGO SILVA Y VELASQUEZ, "Isabella of Bourbon, First Queen of Philip IV of Spain"; lent by Mr. Max Epstein, Chicago; "Man with a Wine Glass," lent by the Toledo Museum of Art; "St. John in the Wilderness," from the Charles Deering Collection, lent by Mr. and Mrs. R. E. Danielson, Boston.  
FRANCISCO DE ZURBARAN, "Saint Romanus, Martyr"; from the Charles Deering Collection, lent by Mrs. R. E. Danielson and Mrs. Chauncey McCormick.

ENGLISH PAINTING  
XVIIIth and Early XIXth Centuries  
Gallery 38  
RICHARD PARKES BONINGTON, "Figures Crossing a Stream," lent by Mr. Francis Neilson, Chicago; "Santa Maria Della Salute," lent by Worcester Art Museum.  
JOHN CONSTABLE, "Hampstead Heath," lent by Mr. Cyrus H. McCormick, Chicago; "Stoke-by-Nayland," from the Art Institute of Chicago.  
THOMAS GAINSBOROUGH, "Countess of Bristol" and "Skirts of the Wood," from the W. W. Kimball Collection in the Art Institute of Chicago; "Landscape with a Bridge," lent by Duveen Brothers, Inc.; "Queen Charlotte of England," lent by Mr. Jules S. Bache, New York.  
WILLIAM HOGARTH, "Monamy and Walker," owned by the Art Institute of Chicago; "Portrait of Sir Edward Walpole," lent by the Chester H. Johnson Gallery, Chicago.  
JOHN JACKSON, "An English Gentleman"; Art Institute of Chicago.  
THOMAS LAWRENCE, "Mrs. Wolff," owned by the Art Institute of Chicago; "Portrait of a Lady," lent by Mr. Frederick T. Haskell, Chicago.  
HENRY RAEBURN, "John Johnstone of Alva, His Sister, Dame Betty and His Niece, Miss Wedderburn," lent by Mr. and Mrs. Robert W. Schuette, New York; "Mrs. Roderick MacNeill," lent by Mr. Cyrus McCormick, Chicago; "The Hon. Mrs. Veitch," lent by Mr. Francis Neilson, Chicago.  
JOSHUA REYNOLDS, "The Honorable Mrs. Watson"; Mr. Arthur J. Secor and the Toledo Museum of Art.  
GEORGE ROMNEY, "Mrs. Francis Russell"; W. W. Kimball collection in the Art Institute of Chicago.  
JOSEPH M. W. TURNER, "Dutch Fishing Boats"; W. W. Kimball collection in the Art Institute; "Evening of the Deluge," lent by Mrs. William R. Timken, New York.  
RICHARD WILSON, "Italian Landscape with Cliffs and Castle"; Art Institute of Chicago.  
JOHANN ZOFFANY, "The Dutton Family Group"; M. Knoedler and Co.  
FRENCH PAINTING  
XVIIIth, XVIIIth and Early XIXth Centuries  
Gallery 39  
FRANCOIS BOUCHER, "Bathing Nymph"; the Art Institute of Chicago, W. L. Mead Memorial.  
JEAN BAPTISTE SIMEON CHARDIN, "The Industrious Mother," lent from a private New York collection; "The Little School Mistress," lent anonymously; "Still Life, Eggs," Chicago Art Institute.  
JACQUES LOUIS DAVID, "Mme. Jeanne de Richemond and Her Son, Eugene"; Mr. Edward J. Berwind, New York.  
JEAN HONORE FRAGONARD, "Portrait of Hubert Robert"; from Jacques Seligmann and Co., Inc., New York; "Rest of the Holy Family," lent anonymously.  
CLAUDE LORRAIN, "Landscape with Reposing Huntsmen"; Smith College Museum of Art.  
JEAN AUGUSTE DOMINIQUE INGRES, "Mlle. Jeanne Gonin"; Taft Museum, Cincinnati.  
NICOLAS LANCRET, "The Duet," lent by E. J. Stehli, New York; "Love in the Wood," from Wildenstein & Co., Inc.

(Continued on page 6)

# KNOEDLER



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Vol. XXXI May 27, 1933 No. 35

## THE CASE OF NEWARK

America, it must be conceded, occupies today a foremost position in the field of art. It is generally recognized that a goodly share of the masterpieces of the world is congregated in our private collections and those of leading dealers and museums. But it is not as often realized that outside of this country there is no such thing as our hundreds of small museums whose educational activities, rather than the importance of individual works of art, have gained for us a place that is unique.

The case of Newark, where last month's reduction in the city's appropriation involved drastic curtailment in many lines of activity, brings this point forcibly to our attention. For, thanks to the lead given by Charles Cotton Dana, and the work of his loyal assistants, this little museum is an outstanding example of the many similar organizations throughout the country performing a service to the cultural life of the immediate community which, in our opinion, constitutes a major contribution to the cause of art.

The presentation of objects in surroundings which are void of the pretentiousness, coldness and sterility that characterize some of our greater museums, helps to bring "Art" within the meaning of what is pleasant and easy of access. Sunny rooms, rugs on which one may walk, unforbidding white-haired ladies who seem to know something more of what it is all about than the average policeman, and an old-fashioned English garden, create a background ideally suited to the fine flowering of any incipient feeling for the beautiful.

Add to this a well-chosen selection of art objects, a program of loan exhibitions arranged with a rare attention to the true fruits of scholarship, and

large-scale cooperation with local schools and other institutions, and you have some idea of the scope of a work which any progressive mind will recognize as of the utmost value.

Newark has, however, treated with commendable neglect such features as impressive, but exhausting, flights of steps; patios vying with Alice Foote MacDougal's and acquisitions more notable for their publicity than their aesthetic values. It is therefore understandable that certain of the City Fathers should underrate the importance of this little museum which despite its local character, holds a position of pioneer importance in a growing field.

The working together of our museums and industrial enterprises during the past decade has enormously added to the far-reaching influence of the former, to which movement Newark has greatly contributed by way of extensive preparation in the schools. The consequent growth of aesthetic advertising which, in the broad sense, has proven effective in reaping larger financial returns, has at the same time raised the taste, and, consequently, the demand of the consumer. From the business point of view then, greater, not less, cooperation between the museum and the merchandiser is more necessary than ever.

Moreover, this cooperation, made in the beginning for purely commercial reasons, has sown the seed which may yet provide a substitute for the satisfaction so long derived from the mere turning-over of dollars—a game which will not prove as easy, nor as sure, for quite some time to come. This state of

affairs in the material world will, in turn, outside of the questionable possibilities of diversion created by war, force a change in the policies at present in vogue with many of our public institutions. Occupation to fill the greatly increased leisure, made inevitable by modern commercial development, must be substituted for the prestige values found sufficient in the past.

Many educational leaders do realize that as material assets fall off, so cultural values gather importance. And it is to be hoped that the City Council of Newark will give due weight to the growing importance of their splendidly organized institution and its excellently trained staff, and back again with its money this museum which stands for true American progress.

CENTURY OF  
PROGRESS LIST

(Continued from page 5)

New York; "The Swing," from Wildenstein & Co., New York.

LOUIS LE NAIN, "The Peasant Family at the Well"; Art Institute of Chicago.

MATHIEU LE NAIN, "The Card Players"; Worcester Art Museum.

JEAN BAPTISTE JOSEPH PATER, "Fete Champetre," lent by Mrs. Ralph Harman Booth; "Pastoral Pleasures," lent by Mrs. William R. Timken, New York; "Love and Jest," lent by Edward J. Berwind, New York.

NICOLAS POUSSIN, "St. John on Patmos"; Munger collection, Art Institute of Chicago.

HUBERT ROBERT, "The Fountains," from the Art Institute collection; "Landscape with Figures," lent by Samuel H. Kress, New York.

FRENCH PAINTING

XIXth Century

Gallery 40

THEODORE CHASSERIAU, "The Fisherman's Wife and Child"; Museum of

Art, Rhode Island School of Design.

CAMILLE COROT, "Arleux-Palluel, the Bridge of Trysts," from the Potter Palmer collection, Art Institute; "Interrupted Reading," from the Potter Palmer collection, Art Institute; "Jumieges," loaned by Smith College Museum of Art; "St. Salvé Church, Albi," from the Art Institute collection; "View of Volterra," from the Chester Dale collection, New York; "Wounded Euridyce" in the Art Institute, Henry Field collection.

GUSTAVE COURBET, "An Alpine Scene," from the Art Institute, Munger collection; "Mere Gregoire" in the Art Institute collection; "The Toilet of a Bride," from the Smith College Museum of Art.

HONORE DAUMIER, "Don Quixote and the Windmills," in the Art Institute, Worcester collection; "The Drinkers," from the Art Institute collection; "View of Volterra," from the Chester Dale collection, New York; "Wounded Euridyce" in the Art Institute, Henry Field collection.

EUGENE DELACROIX, "Arab Rider Attacked by a Lion," in the Art Institute, Potter Palmer collection; "Dante's Bark," in the Art Institute, Potter Palmer collection; "The Lion Hunt," in the Angell-Norris collection on loan to the Art Institute; "The Lion Hunt" (1861), in the Art Institute, Potter Palmer collection; "Saracens and Crusaders," in the Art Institute of Chicago; "Spring, Bacchus and Ariadne," loaned by Albert Gallatin.

JEAN FRANCOIS MILLET, "The Bather," from the A. M. Barnhart estate; "Bringing Home the New-Born Calf," in the Art Institute, Henry Field collection; "The First Madame Millet (?)," in the Art Institute, Potter Palmer collection; "The Sheep Shearers," in the Art Institute of Chicago, Potter Palmer collection; "Woman Feeding Chickens," in the Art Institute, Henry Field collection; "The Keeper of the Herd, Sunset"; Art Institute, W. W. Kimball collection; "In Auvergne"; Art Institute, Potter Palmer; "The Little Shepherdess"; Art Institute, Potter Palmer; "The Rail Splitter"; Art Institute, Potter Palmer.

ADOLPHE MONTICELLI, "Garden Scene"; Mr. and Mrs. Charles H. Worcester of Chicago.

HENRI REGNAULT, "Young Woman's Portrait"; Art Institute of Chicago.

ALFRED STEVENS, "At the Railroad Station"; Art Institute of Chicago.

INTERNATIONAL PAINTING

XIXth and XXth Centuries

Gallery 41

EUGENE CARRIERE, "Lady with a Dog"; Ryerson Collection.

JEAN LOUIS FORAIN, "George Moore Leaving the Opera," from the Fogg Art Museum; "In the Wings," from the Ryerson collection, Art Institute; "The

Tight Rope Walker," loaned by Emily Crane Chadbourne, Chicago.

WALTER GREAVES, "James McNeill Whistler"; Art Institute of Chicago.

AUGUSTUS JOHN, "The Rogue"; Art Institute of Chicago.

JOHN LAVERY, "A Gray Day, Tangier"; Art Institute.

BRUNO LILJEFORS, "Hawk and Partridge"; Mr. and Mrs. Chauncey McCormick, Chicago.

ANTONIO MANCINI, "Girl Reclining"; Mr. and Mrs. Chauncey McCormick, Chicago.

WILLIAM ORPEN, "The Old Cabman," from the Charles H. Worcester collection, Art Institute; "Myself and Venus," from the Carnegie Institute, "A Woman in Gray," from the Art Institute of Chicago.

PUVIS DE CHAVANNES, "The Fisherman's Family"; Ryerson collection.

DANTE GABRIEL ROSSETTI, "Beata Beatrix"; Art Institute of Chicago.

JOAQUIN SOROLLA, "The Two Sisters, Valencia"; Art Institute of Chicago.

ANDERS ZORN, "Interior with Nudes," from the Art Institute of Chicago; "Mid-summer Dance," lent by Mrs. R. E. Danielson and Mrs. Chauncey McCormick.

IGNACIO ZULOAGA, "The Actress Consuelo"; Art Institute of Chicago.

Gallery 42

EDGAR DEGAS

"At the Races: They're Off"; Fogg Art Museum; "The Ballet Dancer"; Mr. and Mrs. Chauncey McCormick, Chicago.

"Ballet Girls on the Stage"; Art Institute, Potter Palmer collection.

"Carriage at the Races in Providence"; Museum of Fine Arts, Boston.

"Dancers Preparing for the Ballet"; Mr. and Mrs. Potter Palmer, Chicago.

"The Laundresses"; Mr. and Mrs. Howard J. Sachs, New York.

"Mlle. Flore in the Ballet of 'La Source'"; Brooklyn Museum.

"The Millinery Shop"; Coburn collection, Art Institute.

"The Morning Bath"; Art Institute, Potter Palmer collection.

"Race Course: Before the Start"; lent by the trustees of the Lizzie Bliss estate and through the Museum of Modern Art, New York.

"Uncle and Niece"; Coburn collection, Art Institute.

"Woman with Boa"; Mr. Joseph Winterbotham, Burlington, Vermont.

CLAUDE MONET

"Antibes"; Art Institute, Potter Palmer collection.

"Argenteuil-on-the-Seine"; Art Institute, Potter Palmer collection.

"The Beach at St. Adresse"; Art Institute, Coburn collection.

"Boats in Winter Quarters, Etretat"; Art Institute, Potter Palmer collection.

"Charing Cross, London"; Ryerson collection.

"The Cliff Walk"; Art Institute of Chicago, Coburn collection.

"Coast Guard's Shack"; Ryerson collection.

"Coast Guard's Shack"; Art Institute, Coburn collection.

"Fruit Apples and Grapes"; Ryerson collection.

"The Artist's Garden at Argenteuil"; Ryerson collection.

"The Old St. Lazare Station; Train for Normandy"; Ryerson collection.

"Still Life"; Pheasants and Partridge"; Mr. and Mrs. Potter Palmer, Chicago.

CAMILLE PISSARO, "Café au Lait"; Art Institute, Potter Palmer collection.

ALFRED SISLEY, "Sand Heaps"; Art Institute, Ryerson collection; "Street in Moret"; Art Institute, Potter Palmer collection.

PAUL CEZANNE

Gallery 43

"Auvers-sur Oise, Village Panorama"; Art Institute, Coburn collection.

"The Basket of Apples"; Art Institute, Birch Bartlett Memorial.

"The Bathers"; Mrs. Robert Rutherford McCormick, Chicago.

"The Card Players"; Stephen C. Clark, New York.

"Choquet in His Study"; Trustees of the Lizzie Bliss estate, through the Museum of Modern Art.

"L'Estaque"; Ryerson collection.

"Flowers and Fruit"; Art Institute, Coburn collection.

"Jas de Bouffan" (Aix en Provence); M. Knoedler & Co., New York.

"Madame Cezanne (?) in Blue"; M. Knoedler & Co., New York.

"Man in Blue"; Mrs. A. Conger Goodyear, New York.

"Portrait of a Girl"; Dr. and Mrs. Harry Bakwin, New York.

"Provencal Landscape"; Marie Harriman Gallery, New York.

"The Road That Turns"; Smith College Museum of Art.

"Road to Auvers"; Mr. John Nicholas Brown, Providence.

"Seated Man"; Adolph Lewisohn collection, New York.

"Still Life with Apples"; Lizzie Bliss estate, through the Museum of Modern Art.

"Still Life with Clock"; Wildenstein and Co., New York.

Gallery 45

ALBERT ANDRE, "Portrait of Renoir"; Art Institute of Chicago.

HENRI FANTIN-LATOURE, "Portrait of Edouard Manet"; Art Institute.

EDOUARD MANET

"Boulogne Roadstead"; Art Institute, Potter Palmer collection.

"Bull Fight"; Mrs. Martin A. Ryerson, Chicago.

"Departure of the Folkestone Boat"; Carroll Tyson, Philadelphia.

"In the Garden"; Mr. and Mrs. J. Watson Webb, New York.

"Jesus Mocked by the Soldiers"; Art Institute, James Deering collection.

"Le Journal Illustré"; Art Institute, Coburn collection.

"The Music Lesson"; from the Charles Deering collection, lent by Mr. and Mrs. R. E. Danielson of Boston.

"The Philosopher"; Art Institute, Arthur Jerome Eddy collection.

"The Philosopher"; Art Institute, Munger collection.

"The Race Course at Longchamp"; Art Institute, Potter Palmer collection.

"The Railroad"; Mr. Horace Havemeyer, New York.

Berthe Morisot, "Woman at Her Toilet"; Art Institute of Chicago.

AUGUSTE RENOIR

"Algerian Girl"; Art Institute, Coburn collection.

"At the Milliner's"; Fogg Art Museum.



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By LAWRENCE



"At the Piano"; Mrs. Martin Ryerson, Chicago.  
 "Bather"; Durand-Ruel, Inc., New York.  
 "Child in White"; Ryerson collection.  
 "Chrysanthemums"; Ryerson collection.  
 "Diana, Huntress"; Chester Dale collection, New York.  
 "The Flower on the Hat"; Ryerson collection.  
 "Fruits of the Midi"; Ryerson collection.  
 "Lady Sewing"; Art Institute, Coburn collection.  
 "Luncheon of the Boating Party"; Phillips Memorial Gallery.  
 "Moulin de la Galette"; Mr. John Hay Whitney, New York.  
 "Near the Lake"; Art Institute, Potter Palmer collection.  
 "On the Terrace"; Art Institute, Coburn collection.  
 "Picking Flowers"; Art Institute, Coburn collection.  
 "The Rovers Lunch"; Art Institute, Potter Palmer collection.  
 "Two Little Circus Girls"; Art Institute, Potter Palmer collection.

Gallery 46

PAUL GAUGUIN

"At the End of the Forest (Parau Na Te Varu Inu)"; Marie Harriman Gallery, New York.  
 "Autrefois (Mata Mua)"; Mr. and Mrs. Gilbert E. Fuller, Boston.  
 "Beach Scene, Tahiti"; Mr. A. Conger Goodyear, New York.  
 "The Day of the God"; Art Institute, Birch Bartlett Memorial.  
 "Landscape, Te Burao"; Art Institute of Chicago.  
 "Martinique"; Mr. and Mrs. Charles H. Worcester, Chicago.  
 "Mlle. Marie Henry"; Art Institute, Joseph Winterbotham collection.  
 "Oh You're Jealous"; Ryerson collection.  
 "Seated Woman"; Worcester Art Museum.  
 "Sunflowers"; Robert Rutherford McCormick, Chicago.  
 "Tahiti Woman with Children"; Art Institute, Birch-Bartlett Memorial.  
 "Te Raau Rahi";  
 "Two Tahitian Women"; Mr. William Church Osborn, New York.  
 "Village Turkeys"; Ryerson collection.  
 "We Greet You, Mary"; Adolph Lewishohn collection, New York.

HENRI ROUSSEAU

"Exotic Landscape"; Mrs. Robert Rutherford McCormick, Chicago.  
 "The Jungle"; Mrs. Patrick J. Hill to the Joseph Winterbotham collection of the Art Institute.  
 "The Waterfall"; Art Institute, Birch-Bartlett Memorial.

GEORGES SEURAT

"Sunday on the Island of the Grande Jatte"; Art Institute, Birch Bartlett Memorial.  
 HENRI DE TOULOUSE-LAUTREC  
 "At the Moulin Rouge"; Art Institute, Birch-Bartlett Memorial.  
 "A Dance at the Moulin de la Galette"; Art Institute, Coburn bequest.  
 "In the Circus Fernando: The Ring-master"; from the Art Institute of Chicago, Joseph Winterbotham collection.  
 "May Milton"; lent by Mr. and Mrs. Walter S. Brewster, Chicago.

VAN GOGH

"Banks of the River: La Grenouillère"; M. Knoedler and Co., New York.  
 "The Bedroom at Arles"; the Art Institute, Birch Bartlett collection.  
 "La Berceuse"; the Art Institute, Birch Bartlett collection.  
 "The First Steps" After Millet; Mr. Julius Oppenheimer, New York.  
 "House on the Crau"; Mr. A. Conger Goodyear, New York.  
 "Montmartre"; the Art Institute, Birch Bartlett collection.  
 "The Favers; Street in St. Remy"; lent anonymously.  
 "Portrait of Mlle. Gachet"; the Chester Dale collection.  
 "Public Garden at Arles"; the Phillips Memorial Gallery, Washington.  
 "Roulin, the Postman"; Mr. Robert Treat Paine, 2nd of Boston.  
 "Sunset Over Ploughed Fields"; Mr. Julius Oppenheimer, New York.  
 "White Roses"; Marie Harriman Gallery, New York.  
 "Women of the Fields"; Chester H. Johnson Galleries, Chicago.

HENRI MATISSE

"The Bridge of Saint-Michel"; M. Knoedler & Co., New York.  
 "By the Window, Nice 1918"; the Art Institute, Joseph Winterbotham collection.  
 "Carnival at Nice"; Mr. and Mrs. Ralph M. Coe, Cleveland.  
 "Decorative Composition" (Odalisque with the Straight Back); the artist through Pierre Matisse, New York.  
 "Harmony in Yellow"; the artist through Pierre Matisse, New York.  
 "Interior"; Miss Etta Cone of Baltimore.  
 "Large Interior"; the Pierre Matisse Gallery, New York.  
 "Poppies"; Mr. Robert H. Tannahill, Detroit.  
 "Still Life: Histoire Juives"; Mr. Samuel S. White, 3rd, of Philadelphia.  
 "White Plumes"; Stephen C. Clark, New York.

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"Woman Before an Aquarium"; the Art Institute, Birch Bartlett collection.

"Woman and Child at a Fountain"; Mr. and Mrs. Potter Palmer, Chicago.

PABLO PICASSO  
 "Blue Room"; the Phillips Memorial Gallery, Washington.

"Woman Combing Her Hair"; the Marie Harriman Gallery, New York.

"Figures" (Pink); Mr. Leonard C. Hanna, Jr., Cleveland.

"Woman in White"; the trustees of the Lizzie Bliss estate through the Museum of Modern Art.

"Le Gourmet"; Mr. Joseph Stransky through the Worcester Art Museum.

"Woman with a Fan"; the Marie Harriman Gallery, New York.

"The Guitarist"; the Art Institute of Chicago.

"Woman with Leaves"; the Pennsylvania Museum of Art.

"On the Upper Deck"; the Art Institute, Coburn collection.

Owing to the length of this list additional contemporary works, sculpture, water colors, etc., will be itemized next week.

"The Toilet"; the Albright Art Gallery, Buffalo.

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AUGUSTE RENOIR—"Le Nu au Coussin Vert"

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## FOREIGN AUCTION CALENDAR

### FRANKFORT Hugo Helbing

June 20-21—Art from the estate of a collector in Southern Germany.

### LONDON Christie's

May 29—The important collection of English and French furniture, decorative objects, needlework and porcelain, the property of the late Mrs. Henry Oppenheim.

May 31—Old English silver plate, from various sources.

June 1—Chinese porcelain, English furniture, tapestry and rugs.

### PARIS

#### Galerie Simonson

June 12-16—Important collection of engravings, together with old and modern drawings.

#### Galerie Jean Charpentier

May 29—The collection of M. Andre Vincent, featuring objects of art and furniture of the XVIIIth century, porcelains, sculptures, bronzes, tapestries, etc.

#### Hotel Drouot

May 29-30—Objects of art, mediaeval and Renaissance antiques, old master drawings, etc.

May 31—Paintings and antique tapestries from the estate of M. and Mme. Clery.

June 1—The Eugene Blot collection of modern French paintings, watercolors, pastels and drawings.

June 16—The Vautheret collection of notable paintings by Bonnard, Cezanne, Corot, Claude Monet, Puvion de Chavannes, Renoir, Seurat, Utrillo.

### "ARISTOTLE"

By REMBRANDT

Lent by Duveen Brothers to the Fine Arts Exhibition of A Century of Progress at Chicago.



## American Art Featured in the Century of Progress Exhibit

(Continued from page 3)

reveals this master as the continuer of Turner in largeness and mistiness of effect; it, and the severe but strongly patterned "Storm" (in the Edward Butler Collection of the Art Institute), and "Moonlight on Passamaquoddy Bay" (Ryerson Collection) all show

one of our great landscapists at his best.

Maurice Prendergast and Twachtman—two men who made original use of the Impressionist doctrines of heightened light and color—add a decorative note to the sobriety of

American realism and tonal painting. The late Arthur B. Davies belongs somewhat to their tradition; the Institute examples are supplemented by the "Italian Landscape," lent by the Trustees of the Estate of Miss Lizzie Bliss of New York. George Bellows is famous for the sincere and sympathetic portrait of his "Mother," owned by

the Institute. There have been added other typical examples by him, "The Stag at Sharkey's," one of his most smashing records of the prize-ring from The Cleveland Museum of Art and the lyrical "Picnic" belonging to The Adolph Lewisohn Collection, New York, which round out the picture of Bellows as the most authentic American painter of the XXth century.

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## Calendar of Exhibitions in New York

**Ackermann Galleries, 50 East 57th Street—**Watercolors by Frederic Seldwedel.

**American Folk Art Gallery, 113 West 13th Street—**Early American painting and craftwork.

**American Woman's Association, 353 West 57th Street—**Decorative paintings and sculpture, textile designs and needle-painting, to June 19.

**An American Place, 509 Madison Avenue—**Paintings by Arthur B. Dove.

**Architectural League, 115 East 40th Street—**Show of art in metal, stone, wood, and other materials for small churches.

**Arden Gallery, 460 Park Avenue—**Paintings, art for the garden and furniture.

**Argent Galleries, 42 West 57th Street—**Summer exhibition by women painters and sculptors; flower paintings by Mrs. Carter Leidy, through May.

**Artists Gallery, Towers Hotel, Brooklyn—**Exhibition by Brooklyn Painters and sculptors.

**Art Students' League, 215 West 57th Street—**Fifty-sixth annual exhibition to May 31.

**Averell House, 142 East 53rd Street—**Art for the garden during May.

**Barbizon Plaza Hotel—**(An American Group). Exhibition of selected paintings and watercolors by ten members.

**Belmont Galleries, 576 Madison Avenue—**Primitives, old masters, period portraits.

**Bourgeois Galleries, 123 East 57th Street—**Paintings by old and modern masters.

**Brooklyn Museum, Eastern Parkway, Brooklyn—**Special exhibition of the Charles Edwin Wilbour Egyptian collection. Friedsam bequest; Architects' watercolor exhibition, to June 1; Rembrandt etchings and Whistler lithographs to May 31. Fine color reproductions, to June 15.

**Brummer Gallery, 55 East 57th Street—**Classical sculpture, paintings and other works of art.

**Butler Galleries, 116 East 57th Street—**Paintings "suitable for decoration."

**Ralph M. Chait, 600 Madison Avenue—**Chinese art.

**Carnegie Hall Art Gallery, 154 West 57th Street—**Preliminary sketches for murals by Edwin H. Blashfield.

**Demotte, Inc., 25 East 78th Street—**Romanesque, Gothic and classical works of art; modern paintings.

**Downtown Gallery, 113 West 13th Street—**Hundred dollar show, to June 17.

**A. S. Drey, 680 Fifth Avenue—**Paintings by old masters.

**Durand-Ruel Galleries, 12 East 57th Street—**Paintings by modern French artists, during May.

**Ehrich Galleries, 36 East 57th Street—**Paintings by old masters. Mrs. Ehrich—Garden furniture and accessories.

**Ferargli Galleries, 63 East 57th Street—**Paintings by Edith Fetherston, to June 3; watercolors of Mexico by Homer Eddins, to June 3.

**French & Co., Inc., 210 East 57th Street—**Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

**Gallery, 144 West 13th Street—**Final exhibition of the season of drawings by well known contemporary artists.

**Goldschmidt Galleries, 730 Fifth Avenue—**Old paintings and works of art.

**Grand Central Art Galleries, 6th Floor, Grand Central Terminal—**Annual Founders' exhibition, and group showing of etchings by Davies, Huty, Lewis, Rivera, Briem, Ely, Young, and Heintzelman, during May.

**M. Grieve, 386 Park Avenue—**Portrait frames. Largest collection of rare examples of all periods.

**Marie Harriman Gallery, 61 East 57th Street—**French paintings.

**Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 54th Street—**Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

**Kennedy Galleries, 785 Fifth Avenue—**Original drawings and watercolors by Walt Disney, creator of Mickey Mouse and the Silly Symphonies, sponsored by the United Artists' Corporation and the College Art Association, through May.

**Keppel Galleries, 16 East 57th Street—**Prints by old masters and contemporaries.

**Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—**Prints by contemporary artists and old masters.

**Knoedler Galleries, 14 East 57th Street—**Legal portraits by American, British and French engravers; classics of French XVIIth century engravings, in color and black and white.

**Kraushaar Galleries, 680 Fifth Avenue—**Modern French and American paintings.

**John Levy Galleries, 1 East 57th Street—**French academic masters of the XIXth century.

**Lilienfeld Galleries, Inc., 21 East 57th Street—**Paintings by old and modern masters.

**Macbeth Gallery, 15 East 57th Street—**American art past and present; etchings and pastels by Margery Ryerson.

**Macbeth Gallery Extension, 19 East 57th Street—**Figures and still lifes by Younger Americans.

**Pierre Matisse Gallery, Fuller Bldg., 51 East 57th Street—**Modern French paintings.

**Metropolitan Galleries, 730 Fifth Avenue—**Paintings by old masters.

**Metropolitan Museum of Art, 82nd St. and Fifth Ave.—**Display of XIXth century lace shawls, to October 30; joint exhibition with New York and Brooklyn Botanical Gardens—plant forms in ornament, through September 10.

**Midtown Galleries, 559 Fifth Avenue—**Group show by members.

**Milch Galleries, 108 West 57th Street—**XIXth century American landscapes, to May 31.

**Montross Gallery, 785 Fifth Avenue—**Paintings by contemporary Americans.

**Morton Galleries, 127 East 57th Street—**Paintings by contemporary Americans.

**Museum of the City of New York, Fifth Avenue at 104th Street—**Special loan exhibition of portrait drawings of contemporary New York actors by Robert L. Benny. Personalities of the New York stage; a century of summer styles, 1800-1900; Cartoons, Caricatures and Comics, 1766-1933.

**Museum of Modern Art, 11 West 53rd Street—**Selection of paintings from the Lizzie P. Bliss collection; group of drawings by sculptors. American sources of Modern Art, including pottery, sculpture, painting, ornaments, etc.

**Newark Museum, Newark, N. J.—**Show of Modern American Paintings lent by the American Federation of Arts. Arms and armor from the age of Chivalry to the XIXth century. The Jaehne loan collection of Netsuke. Modern American paintings and sculpture. Closed Mondays and holidays. Sculpture (in court). Story books illustrated by the Museum. The Victorians—An exhibit of XIXth Century modes and manners, during May.

**New School for Social Research, 66 West 12th Street—**Oils, water colors and prints by Gan Kolski; water colors by Holderread Maxey; etchings by Charles F. W. Mielatz. Through May.

**New York Historical Society, 170 Central Park West (76th Street)—**Contemporary prints, manuscripts, newspapers, books and broadsides of the Revolutionary War in commemoration of the Battle of Lexington, April 19, 1775.

**New York Public Library, 135th St. Branch—**Non-Jury exhibit of work by Negro artists.

**New York Public Library, Central Bldg.—**Loan show of etchings by Lewis C. Daniel; Winter in Prints.

**Newhouse Galleries, 578 Madison Avenue—**Paintings by old masters.

**Frank Partridge, Inc., 6 West 56th Street—**Fine old English furniture, porcelain and needlework.

**Raymond & Raymond, 40 East 49th Street—**Contrasts—similar themes employed by Old and Modern masters, to June 1; Fine Art in the Home, sponsored by The Americana group.

**The John Reed Club, 450 Sixth Avenue—**Drawings, paintings, sculptures and cartoons on the case of Tom Mooney.

**Reinhardt Galleries, 730 Fifth Avenue—**Paintings by old and modern masters.

**Rosenbach Co., 15 East 51st Street—**Important collection of manuscripts, books, prints, silver racing cups and objects of art, connected with sports.

**Schultheis Galleries, 142 Fulton Street—**Paintings and art objects.

**Schwartz Galleries, 507 Madison Avenue—**Marine paintings and fine prints.

**Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street—**XVIIIth century English paintings and modern drawings.

**Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—**Works of art.

**E. & A. Silberman Gallery, 32-34 East 57th Street—**Paintings by old masters.

**Marie Sterner, 9 East 57th Street—**Paintings by French and American artists; old masters.

**Valentine Gallery of Modern Art, 69 East 57th Street—**Modern French paintings.

**Vernay Galleries, 19 East 54th Street—**XVIIIth century English furniture, porcelain, silver and paneled rooms.

**Wanamaker Gallery, au Quatrieme, Astor Place—**American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

**Wanamaker Gallery, au Quatrieme, The Waldorf-Astoria, Park Avenue and 49th Street—**Antiques and objets d'art.

**Wells, 32 East 57th Street—**Chinese and Indian art.

**Weyhe Gallery, 794 Lexington Avenue—**Paintings, watercolors and prints by modern artists.

**Whitney Museum of American Art, 10 West 8th Street—**Permanent collection of paintings, sculpture, drawings, and prints, to June 30.

**Wildenstein Galleries, 19 East 64th Street—**Paintings by old masters; French XVIIIth century furniture, sculpture and objets d'art.

**Yamanaka Galleries, 680 Fifth Avenue—**Exhibition of sculptures from the rock caves of Tien-lung-shan and Yun-kang.

**Howard Young Galleries, 677 Fifth Avenue—**Special exhibition of English portraits and landscapes.

**Zborowski Gallery, 460 Park Avenue (at 57th Street)—**Paintings and drawings by Renoir, Seurat, Degas, Modigliani, Toulouse-Lautrec and Utrillo from important private collections in France.

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## COMMUNICATION

The Art News,  
20 East 57th Street,  
New York City.

May 18, 1933.

RE: U. S. CUSTOMS COURT DECISION—ANTIQUE SILVER

Dear Sirs:

In relation to manufacturers' complaint and protest filed against free importation of antique silver by the Sterling Silversmiths' Guild of America, which was tried in the U. S. Customs Court, we have the pleasure to inform you a decision has been rendered in favor of the importers, i.e. the manufacturers' complaint and protest has been dismissed.

If no appeal is taken by the protestants within sixty days from the date of the decision, same becomes final, thereby releasing all entries of antique silver which have been held in abeyance by the Collector of Customs pending such decision.

Very truly yours,

RE: U. S. CUSTOMS COURT DECISION—ANTIQUE SILVER  
(Signed) J. Friedenberg, Pres.

NICHOLSON, EASTON ET AL.  
PAINTINGS

American-Anderson Galleries—Paintings from the collections of Arthur Nicholson, Esq., of England, Mrs. L. F. Easton of La Crosse, Wis., and the "Lee Phillips" Stuart portrait of Washington were sold on the evening of May 18, bringing a grand total of \$27,920.

BROCKELBANK ET AL. CHINESE PORCELAINS, ETC.

American-Anderson Galleries.—Chinese porcelains, pottery, bronzes and other examples of Oriental art from the collection of Gerald Brockelbank of England and with additions from other sources were sold on May 19, bringing a grand total of \$7,230.

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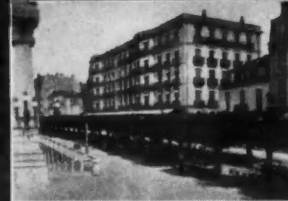
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